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WHISTLER: NOTES AND FOOTNOTES



WHISTLER
NOTES AND FOOTNOTES
AND OTHER MEMORANDA

BY
A. E. G.



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PREFACE

*“This book was written for one sole reason—
because the subject amused us.”*

It was with these words that Mr. and Mrs. Joseph Pennell introduced their valuable treatise upon lithography, and certainly this is the very best reason for studying and writing about anything, and about art in particular; for without a proper understanding of an artist's work, and a complete sympathy with his aims, art criticism is indeed valueless. All of the artists included in the following pages have amused me, for, being a free lance, I have in every case written what I have cared to write about artists whose work I have cared to discuss, and preference has been given to artistic byways and less familiar aspects of certain artists' genius.

My first three notes are reprinted from “Whistler's Art Dicta,” issued two years ago in a very limited edition, which was soon exhausted. Before this they had appeared in “The Lamp” (Charles Scribner's Sons), “The Literary Collector,” “The Weekly Critical Review” (of Paris), and “The Studio.” The remaining material in

the book was originally published in "The Studio," "The Scrip," "The Literary Collector," "The New York Times Saturday Review of Books," "The Critic," "The New York Evening Post," "Brush and Pencil," "The Lamp," and "The Collector and Art Critic," and is here reproduced through the courtesy of the editors of these various publications.

The Whistler "butterflies" used on the cover and title-page of this volume are now reproduced for the first time.

A. E. G.

New York, 15 December, 1906

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WHISTLER AS A MAN OF LETTERS

In the autumn of 1897 the proclamation of a London publisher contained the information that a new edition of "The Gentle Art of Making Enemies" was about to make its appearance and Max Beerbohm seized upon this joyful news and made it the subject for one of his inimitable essays. "Oasis found in the desert of Mr. William Heinemann's Autumn List!" he exclaimed with proper enthusiasm,— "most exquisite announcement!" But, alas, the "exquisite announcement" did not bear fruit, for Mr. Whistler's continued ill health—I have it on the authority of his publisher, and I chronicle it for the first time—Mr. Whistler's health did not permit him to make the exertion which the preparation of a new edition would have entailed.

And again were we doomed to disappointment. When Mr. Heinemann's Autumn, 1903, notices began to crop out in the public prints, we discovered among them this selfsame "exquisite announcement." But again, alas! for this new edition turned out to be only a reprint of the edition

WHISTLER: NOTES AND FOOTNOTES published in 1892. However, we were not too despondent, for the earlier editions of "The Gentle Art" are classed among those wondrous tomes which the auctioneer carefully designates as "scarce" or "very rare," and we therefore were duly grateful for the latest "Gentle Art," even though it were but a reprint.

The first edition of Whistler's book, in which "the serious ones of this earth, carefully exasperated, have been prettily spurred on to unseemliness and indiscretion," bears the title page which is reproduced in facsimile on the opposite page. This book is the collection of Whistler's letters to the London newspapers, and the accounts of his quarrels, which were prepared for publication by his secretary, Sheridan Ford, with Whistler's approval and assistance. Just as the book was about to go to press, Whistler suddenly decided to place the material in the hands of another, and he wrote to Mr. Ford, enclosing a cheque for ten guineas, and prayed him to let the matter rest. To this letter Sheridan Ford replied that he did not fancy this arrangement, saying, "I assure you that the book projected by me will see the light in due season; and the story of your charming *camaraderie*

THE GENTLE ART OF
MAKING ENEMIES :
EDITED BY SHERIDAN FORD

NEW YORK
FREDERICK STOKES & BROTHER

1890

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being now public, will be scheduled with the rest of the trophies. So will this letter."

This, the earliest version of "The Gentle Art," comprises about the same collection of letters which a few months later appeared in the authorized edition, as well as an essay by the editor on "Mr. Whistler as the 'Unattached Writer,'" and a chapter containing twenty-two Whistler anecdotes. Such is the matter which was published in this volume, a duodecimo, of two hundred and fifty-six pages, bound in green paper with typeset titles printed in red. When the book, after many futile efforts, finally appeared, it was promptly suppressed, and the few copies which survived are, I imagine, worth their weight in radium.

The edition of "The Gentle Art" which was "printed under" Whistler's "own immediate care and supervision" appeared the same year as the "garbled version," and bore the imprint in London of William Heinemann, and in New York of the John W. Lovell Co. This volume, which was reprinted in 1892—with the addition of the catalogue of "Nocturnes, Marines, and Chevalet Pieces," and five letters, three written by Whis-

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tlar—and of which the 1904 edition is an exact reprint, is an octavo of two hundred and ninety-two pages, bound in brown boards stamped in gold. The matter contained in it comprises fifty-eight letters written by Whistler to the press, many quotations from newspapers, several interviews, and Whistler's account of the Whistler v. Ruskin case, "Mr. Whistler and his Critics,"—this being the catalogue of an exhibition of his etchings and dry-points, with quotations from his severest critics under each title, and frequent annotations by Whistler,—as well as a number of pieces of art criticism.

All of Whistler's contributions to the literature of art criticism are to be found collected in "The Gentle Art," as are all his writings in fact, except his "valentine with a verdict" entitled "Eden *versus* Whistler, the Baronet and the Butterfly," and some stray letters addressed to the newspapers. They bear the following titles: "Whistler v. Ruskin, Art and Art Critics;" "The Propositions;" "The Propositions, No. 2;" "The Red Rag;" "Mr. Whistler's Ten O'Clock," and "A Further Proposition."

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The first of these is Whistler's commentaries on the famous case indicated by its title; the second is a set of rules for etchers; the third contains rules for the guidance of art critics; "The Red Rag" is an interview with Whistler in which he explains his theories; the "Ten O'Clock" is his lecture on art, with its most exquisite diction and sound principles, delivered in London, Cambridge and Oxford, in 1885; and "A Further Proposition" instructs painters in what manner they should paint flesh.

In the course of a review of D. S. MacColl's "Nineteenth Century Art," Arthur Symons said, "Everything that Mr. Whistler has written about painting deserves to be taken seriously;" and certainly this is but a fair valuation of Whistler's art dicta. The very interesting, if scarcely adequate, "appreciation" of Whistler's art which Messrs. Way and Dennis have given us contains a chapter on "Mr. Whistler as a Writer," and in this essay the authors have echoed Mr. Symons' opinion. And they have made a more complete statement of the case by saying that the remaining contents of "The Gentle Art," his "ephemeral quarrels," are "better forgotten."

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This is the opinion of an art critic, but not of a lover of fine writing for its own sake. Many of the letters are perfect gems, especially the briefer ones, and in them "he projected the clear-ringing echo of himself"— I quote from an essay on Whistler's writings which appeared in the "Pall Mall Magazine" by "Max," he of my opening paragraph. Also says this keen observer that "Ten O'Clock" is fragmentary, that it "lacks structure." More satisfying, as a rule, are Whistler's etchings and the smaller canvases than those requiring a greater and more sustained effort,— and so it is with his writings.

Whistler's pamphlet, "Art and Art Critics," is a "vigorous onslaught on the critics," as these critics term it; and Whistler's opinion that the painter should be the "critic and sole authority" on painting was disputed in the strongest terms at the time by the art critic of the Times, Tom Taylor, who insisted that the opposite of this was true, and wrote (the document is given in "The Gentle Art"): "God help the artists if ever the criticism of pictures falls into the hands of painters! It would be a case of vivisection all round." Assuredly, an essay on the artist as art critic

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would be very interesting, if only to show that his naturally prejudiced opinions are of but little value.¹ Whistler himself gave vent to several extraordinary utterances regarding some of the world's greatest painters, it is true, but we are in full accord with Messrs. Way and Dennis when they say that "a collection of his *obiter dicta* would make an excellent text book on the underlying principles of art," and also when they add that "a study of them would do much—indeed it has done much—to raise the general level of art criticism."

¹Sir Joshua Reynolds' "Discourses" and Leonardo da Vinci's "Treatise on Painting," although the latter can hardly be regarded as art criticism, should be considered in such an essay.

WHISTLER'S REALISM

Versatility has been a characteristic of several great masters of art. Leonardo da Vinci attained great eminence and universal recognition in many professions; Michael Angelo and Rembrandt were both great painters, but Michael Angelo was a greater sculptor, Rembrandt a greater etcher—since he and Whistler are generally acknowledged to be the supreme masters of this mode of artistic expression. But one must look in vain in the whole domain of art to discover a more brilliant parade of varied genius, a more remarkable mastery over several media, than that shown by Whistler.

Whistler thoroughly mastered painting, etching, the lithograph, the pastel, the water-colour, the pen and the pencil. His subjects included portraits, *genre* pieces, landscapes, marines, and “nocturnes,” the first paintings to depict the mystery and poetry of night, as well as several notable examples of interior decoration, including the famous “Peacock Room.” Sometimes Whistler gave us harmonies composed of the most sombre colours, they being frequently, as

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in the portraits, painted in large part with such luminous blacks as only Velasquez was able to obtain; occasionally, as in the canvases painted while obviously under the spell of Japan, the rare harmonies are composed of colours of the greatest brilliancy.

An art so individual as Whistler's was, an art so isolated from any school, defies classification. The scheme of a recent admirable work on the art of the last century demanded, however, that his art be ticketed and labelled, and Whistler was placed in that section of the book headed "Realism." Employing the term in its original, technical, and proper sense, as it is understood when applied to Manet or Degas, it is incorrect to speak of Whistler as a Realist. Even giving the word a wider meaning, applying it to all artists holding that art should find its inspirations in contemporary and national life, and should depict subjects as they actually appear before them, realistically and without selection—even this category does not include Whistler; it is only in the most general manner imaginable that the term Realism may with propriety be applied to Whistler's art. And an Impressionist was Whistler

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only inasmuch as he recorded fleeting and momentary effects—his theory of colouring is in direct antagonism to the brilliant spectrum palette of the Impressionists.

Realism was the dominating note in art, as it was in literature, during the latter half of the nineteenth century,¹ but it was in quite a different manner that Whistler and the Realists and Impressionists viewed nature. The two latter chose for the subjects of their paintings such scenes as the cheaper Parisian music-halls and cafés; such landscape as a forlorn and sordid stretch of land bordering on a large town; such subjects for portraits as washerwomen, vagabonds, specimens of depraved humanity, an ancient ballet-dancer, horrible as she poses at the pho-

¹ "Tolstoy in fiction, Ibsen in drama, Walt Whitman in poetry, and Wagner in music . . . brought into art a new spirit, and, in some respects, a new form. To the same type of creative force must now be added the name of Rodin." (From Rudolf Dircks' "Auguste Rodin.") The author might have also included the name of Whistler.

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tographer's in her make-up in a bright morning sun. Moreover, the Realists often ignored the demands of art and of taste, and made their canvases brutal and cynical to the point of caricature—more unmerciful than snapshots. At the same time, it is necessary to add, they founded the intensely modern and national school which reigns supreme in France to-day.

With Whistler it was different: he never descended to the obvious or commonplace. No matter how prosaic the scene, to him it is brilliant with poetry and music. The following passage from "Ten O'Clock," the artist's lecture on art, shows the spirit in which he painted and etched the Thames: "And when the evening mist clothes the riverside with poetry, as with a veil, and the poor buildings lose themselves in the dim sky, and the tall chimneys become campanile, and the warehouses are palaces in the night, and the whole city hangs in the heavens, and fairyland is before us . . . "

Manet or Degas could have successfully illustrated Zola. Whistler might have illustrated Flaubert. All were Realists, but Whistler and Flaubert were artists in addition.



THE WHISTLER MEMORIAL EXHIBITION: BOSTON, 1904

The exhibition of Whistler's works held in Boston during February and March, 1904, was the best memorial the master could have received. And it was fitting and proper that this initial commemorative exhibition, for others were later held in London and Paris, should have been in America, in fact, not far from the artist's birthplace. The Copley Society could not obtain the portrait of the painter's mother, nor that of Carlyle; but among the eighty-two paintings in oil which they did gather together were to be found "The White Girl," "The Little White Girl," "La Princesse du Pays de la Porcelaine," "Le Comte Robert de Montesquiou-Fezensac," "Pablo Sarasate," "The Fur Jacket," and "The Music Room," and the exhibition was therefore a representative one. By the additional exhibits of two hundred and thirty etchings and dry-points, eighty lithographs, thirty-nine water-colours, thirty-six pastels, and forty-five drawings, the value of the exhibition was greatly increased, for we were thus able to study and compare the results obtained

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with all of the various media of artistic expression in which Whistler experimented and studied, which he mastered, and in which he discovered new possibilities.

As a matter of fact, the array of pictures was really overwhelming as it was, and one thought of the very slender offerings which Whistler himself arranged, exhibitions in which a dozen etchings or slight pastels were given all the glory of a room to themselves, a room specially decorated to receive them. However, one should not criticize the exhibition on this score, for, after all, it was only a matter of having sufficient time at one's disposal.

The paintings, in the frames which the artist designed for them—of dull gold, for the most part plain, with the exception of moulding in parallel lines, and sometimes decorated with a pattern in paint—were all shown in the same gallery, a long room draped in an admirable grey material, with several golden butterflies appearing at intervals in the frieze. At one end was hung, in the place of honour, "The White Girl," certainly one of Whistler's very greatest achievements; at the other, "Rose and Silver, La Prin-

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cesse du Pays de la Porcelaine," one of the artist's most ambitious pictures, both as regards quality and size, but not one of his most satisfying and harmonious arrangements of colours, beautiful as it is. 03.91

Other notable portrait and figure pieces included such masterpieces of the artist's genius as "Gold and Brown"—the portrait of the artist belonging to Mr. George W. Vanderbilt, one of the most attractive of the portraits of himself, and a canvas one does not recall having seen before, either in the original or reproduction,—a full-length portrait of a man, known as "An Arrangement in Flesh Colour and Brown," painted in Paris in 1894; the splendid portrait of Miss Rosa Corder; "Portrait de Madame S——;" the sombre portrait of Mrs. Cassatt; a masterfully posed portrait of a woman, entitled "L'Andalusienne;" "Harmony in Red;" "Whistler with a Hat;" the four small and somewhat similar paintings of little girls, named "Grenat et Or," "The Little Red Glove," "The Rose of Lyme-Regis," and "Rose and Gold"—all equally engaging. Also shown, among numerous others, were six of the "Japanese" paintings, executed in brilliant pig-

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ments with a sweeping and full and liquid brush, superb "symphonies" in purple, vermillion, white, blue, green. A great many of the artist's delightful *genre* pieces were also on view, and an excellent selection of his amazing "nocturnes," the unequalled paintings of dusk and night upon the Thames. Chief among these latter were "Cremorne Lights," "Bognor,"—a painting often exhibited in America,—and "The Lagoon, Venice."

The etchings and dry-points were displayed in a long apartment cut in three by two screens, which, with the walls, were covered with a white material, while a frieze extending around the room was of pale yellow. They convinced one that no artist has even approached Whistler in this medium except Rembrandt, if any further proofs were needed. Framed in white, with white mounts, the plates appeared to advantage, and formed as representative a collection as one could desire. The lithographs, likewise, called for much attention, and showed him to be the equal of any one in this fascinating medium. The same may be said also of the water-colours and pastels which were shown. These, with the etchings and litho-

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graphs, seemed to express his genius better than the oil paintings, for his was not a vigorous art, but the last word in an art refined and elegant. Nothing could be more perfect in their way than such of the pastels—they are all on brown paper, with the outlines sketched in in black chalk—as a figure, lightly draped in blue and purple, called
03.149 “Morning Glories,” the similar designs entitled
04.1 “Mother and Child,” “Blue and Violet,” “May,”
an exquisite undraped figure, “The Purple Cap,”
and many others, including “A Venetian Doorway,” which differs from the artist’s other pastels inasmuch as it is almost an architect’s drawing, so complete is it in detail.

The drawings on exhibition, some executed in pencil, some in pen and ink, others in sepia wash, and some sketches in water-colour or pastel, though slight performances, were full of charm. Very attractive were the sketches made at Ajaccio, and altogether engaging was the little pen and ink drawing of an old house at Canterbury. Twenty-two drawings and sketches, some executed with a pen, others in water-colour, done by the artist while at school, were most interesting, and were shown for the first time, not having even

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been chronicled before. The two copies of chromolithographs made while at West Point, under instruction, were on view also, as was a cover designed by Whistler for the "U. S. Military Academy Song of the Graduates, 1852." None of these three drawings would have been recognized as being Whistler's, so different are they both in subject and in treatment from his later work.

ON CERTAIN DRAWINGS BY WHISTLER

To Whistler a picture with a "subject" was a very grave offense against its perpetrator, and yet Whistler himself was responsible for pictures guilty of subject. His pictures of this description, however, are very limited in number, and their existence is known to only a comparatively few persons.

Messrs. T. R. Way and G. R. Dennis have devoted but a portion of a page of their well-written "appreciation" of Whistler's art to a consideration of the artist's book illustrations, and although we must regret that this decidedly interesting phase of Whistler's genius has been thus slurred over, we must be thankful, at any rate, for a certain drawing which they have reproduced. The design is nothing less than an illustration for Dickens, and no one, I think, could possibly conceive of a more incongruous combination. This sketch, executed in water-colours, and representing Sam Weller's landlord in the Fleet, is extremely well drawn and full of character and life,

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especially so when one considers that the artist at the time was only twelve years of age.

As our critics of the above paragraph say, the two illustrations for "The First Sermon" which Whistler contributed to "Good Words" in 1862, and the four entitled "The Major's Daughter," "The Relief Fund in Lancashire," "The Morning before the Massacre of St. Bartholomew" and "Count Burckhardt," which were published in "Once a Week" the same year, "bear a strong resemblance to his early etchings of figure subjects, and show equal command of line." These drawings are very spirited and lost but little of their charm in the hands of the wood-engravers.

The artist executed the same year, in addition to these illustrations, it may be noted, two etchings for a volume entitled "Passages from Modern English Poets" to illustrate "The Angler's Soliloquy," by J. H. Reynolds, and "A River Scene," by Charles Mackay. A few copies of this book were issued containing proofs before letters of the etchings—which, although somewhat slight and immature, are nevertheless altogether charming. To complete the list, we must mention the two pen drawings exhibited at the Whistler

CERTAIN DRAWINGS BY WHISTLER

Memorial Exhibition held in London intended to illustrate "Thoughts at Sunrise" by Mrs. Moncrieff. One of the designs represents the sun rising over a great lake, in the other, over a great plain, and both are signed with the butterfly signature.

Whistler's drawings for the catalogue of Sir Henry Thompson's porcelain, although numbering among the artist's most engaging performances, seem to have been overlooked in the great raking-over which has gone on since the artist's death. This "Catalogue of Blue and White Nankin Porcelain" was published in 1878 from the house of Ellis and White of London in an edition limited to two hundred and twenty copies. Sir Henry executed several of the drawings, which are reproduced in this book by the Autotype process, but twenty-eight of the plates, some of which represent groups, are the work of Whistler.

These compositions, which are in Indian ink, each bearing the artist's butterfly signature device, were executed in precisely the right spirit. Whistler did not burden them with detail, but in every case the quaint patterns and designs painted upon the porcelain—before it is glazed, it may be

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mentioned—have been perfectly suggested, and the contour of these vases, bowls and jars has in every case been correctly transcribed. In this respect these drawings form a striking contrast to the etchings of Oriental porcelain, including Blue-and-White, made about eighteen years previously by Jules Jacquemart. Never was there a greater artist in his chosen field, the etching of *objets d'art*, than Jules Jacquemart. The detail he put into his plates is extraordinary; his skill in rendering different materials, such as marbles, metals, ivories and precious stones, was nothing less than marvellous. And yet, as Frederick Wedmore has pointed out (Jacquemart is one of his "Four Masters of Etching"), his plates are not entirely free from criticism, for "the roundness of the round objects is more than once missing in his etchings." Where Jacquemart was weak Whistler excelled. Whistler always conceived his pictures as a whole, while Jacquemart, in picturing a vase, let us say, would often forget this fundamental truth and lose himself in the intricate details of a design upon the surface.



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Mr. Frederick Wedmore, author of half a dozen imaginative works of literature, but better known as an art critic, particularly through his "study and catalogue" of Whistler's etchings and his book entitled "Fine Prints," has gathered together in this volume a set of twenty-four essays in little—if we may borrow Mr. Lang's expression—many of which we remember having read in the English reviews, in which most of them originally appeared.

Mr. Wedmore prefaces his volume with what he terms a "Candid Word to the English Reader"—a preface containing just a suggestion of the quality we are wont to look for in the incomparable forewords of Bernard Shaw, the "G. B. S." of former days. Declares Mr. Wedmore in these italicised lines that not only does the average English reader fail to care for art criticism, but he fears he does not care even for art itself.

Whistler's art has often been Mr. Wedmore's theme and the estimate of the artist's genius which he now gives us, "The Place of Whistler," may

¹ Whistler and Others. By Frederick Wedmore.

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be taken as a final summing up of what he has already said. In vain we look for the brilliant passages to be found in George Moore's essays—but then George Moore's essays in art criticism have never been approached—and, again, we must not look for the sober judgment and learning displayed in the remarks of D. S. MacColl, painter as well as critic. In demanding such qualities, as I have elsewhere pointed out, one is scarcely reasonable; but we have here the observations of a connoisseur of distinction, and what Mr. Wedmore has to say of Whistler forms an essay of more than usual merit.

This discriminating collector of prints also gives us an interesting essay entitled "The Field of the Print Collector"—a paper in which he unavoidably reiterates much of what he said in his book, which was entirely devoted to this subject. Also he gives us a brief appreciation of D. Y. Cameron, some of whose etchings I think will eventually take rank with the masterpieces of the craft, and there are numerous other essays of decided interest and value; although three or four of the briefer papers, which are only two or three pages in length, are much too fragmentary to

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have been included. Mr. Wedmore's remarks on the present fashionable art of the coloured mezzotint (he dismisses the subject with a few words) are particularly happy, and he is quite right in saying that these prints do not possess "one-tenth the character and art of a poster by Steinlen, a poster by Toulouse-Lautrec, or by that true master of severe design and worthy composition, Eugène Grasset."

WHISTLER: MASTER OF THE LITHOGRAPH¹

In lithography Whistler found a medium eminently suited for the expression of his genius. A master of practically all the various means known to the artist for permanently recording the evidences of his talents, Whistler was never happier in his results than when impressing his genius on the lithographic stone. Here his penetrating powers of observation, his genius for instinctively seizing upon the essentials, the spirit, and life of the scene before him, could be most rapidly and spontaneously recorded. His light and magic touch was here entirely unhampered, and a vivid sketch, one full of elegance and style and brilliant suggestion—for much more is visible than is actually recorded—was inevitably the result of his efforts in this direction.

Thomas Way, the father of the compiler of the catalogue now under consideration, and the only printer Whistler intrusted with his work—ex-

¹ Mr. Whistler's Lithographs: The Catalogue Compiled by Thomas R. Way. Second Edition.

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cepting five lithographs which were printed in Paris—was the first to call the artist's attention to the possibilities offered by the lithograph as a means of artistic expression. Until Whistler began experimenting with the subtle chalk it had never attained to this dignity, but now it is a recognized medium, although as yet no one has equalled the brilliant performances of him who may with propriety be called the pioneer. Whistler is unquestionably the supreme master of the lithograph.

The first edition of this work, which appeared in the Spring of 1896, recorded and otherwise described one hundred and thirty lithographs as coming from Whistler's hand, and although this new edition accounts for one hundred and sixty specimens of the artist's genius in this direction, all but a very few of these additional thirty are prints which Whistler condemned and did not desire to be recorded. Descriptions of hitherto undescribed states of certain lithographs have also been added, but those in colours are not described, as this would entail a separate description of each printing. In these lithographs no attempt was made at producing highly wrought

WHISTLER'S LITHOGRAPHS

compositions, but the colour was just touched in—the only method suited to the medium. Following the number and title of each lithograph recorded in this catalogue, we have a description of the drawing sufficiently exact to place it, a note of the number of proofs made, whether or not the drawing was signed, and the date of its execution. Note is also made where a lithograph has been reprinted, and lithographs issued as supplements to art journals are so recorded. Perhaps a more exact bibliographer would have added the dates of the periodicals; certain it is that such additional data would have been of service to the collector.

A new introduction, covering nine pages, has been written for this edition. The original foreword has been retained also, it may be noted, but the curious portrait of Whistler, worked on a little by the artist himself, has unfortunately been omitted from the revised version. In these pages the author gives us numerous interesting technical remarks on the art of lithography in general and as applied to Whistler in particular.

As regards the format of this small volume, we have nothing but praise. Set at the Chiswick Press in type bearing somewhat the character of

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Caslon, and printed on a most gratifying hand-made paper, it is substantially bound in brown boards, held together by a strip of pure vellum. In appearance the book is thus very Whistleresque; the type-set title-page in fact was designed by the artist himself.

Thus we now possess a satisfactory catalogue of Whistler's lithographs, and Frederick Wedmore has given us a catalogue of the etchings. It now remains for some industrious spirit to draw up a descriptive list of the paintings, the pastels, the water-colours, and the drawings. I suppose we may reasonably expect to find such tables in the much delayed biography by Mrs. Pennell.



ON SOME GROTESQUES BY LEONARDO

More than any other quality, the grotesque finds instant sympathy in a work of art. No one who has walked around, examining with curious eyes, that circle of old, high-backed carved choir stalls in a certain Venetian church, has failed to be greatly amused and interested by the second arm of the last seat. On the arms of all the other seats have been deftly cut a cherub's head, but on this appears the head of a devil.

Came the day when the sculptor's wearisome task neared completion, and overjoyed at the prospect, the happy mortal permanently recorded his sentiments in the manner truthfully set down. And this is the one at which we look the longest.

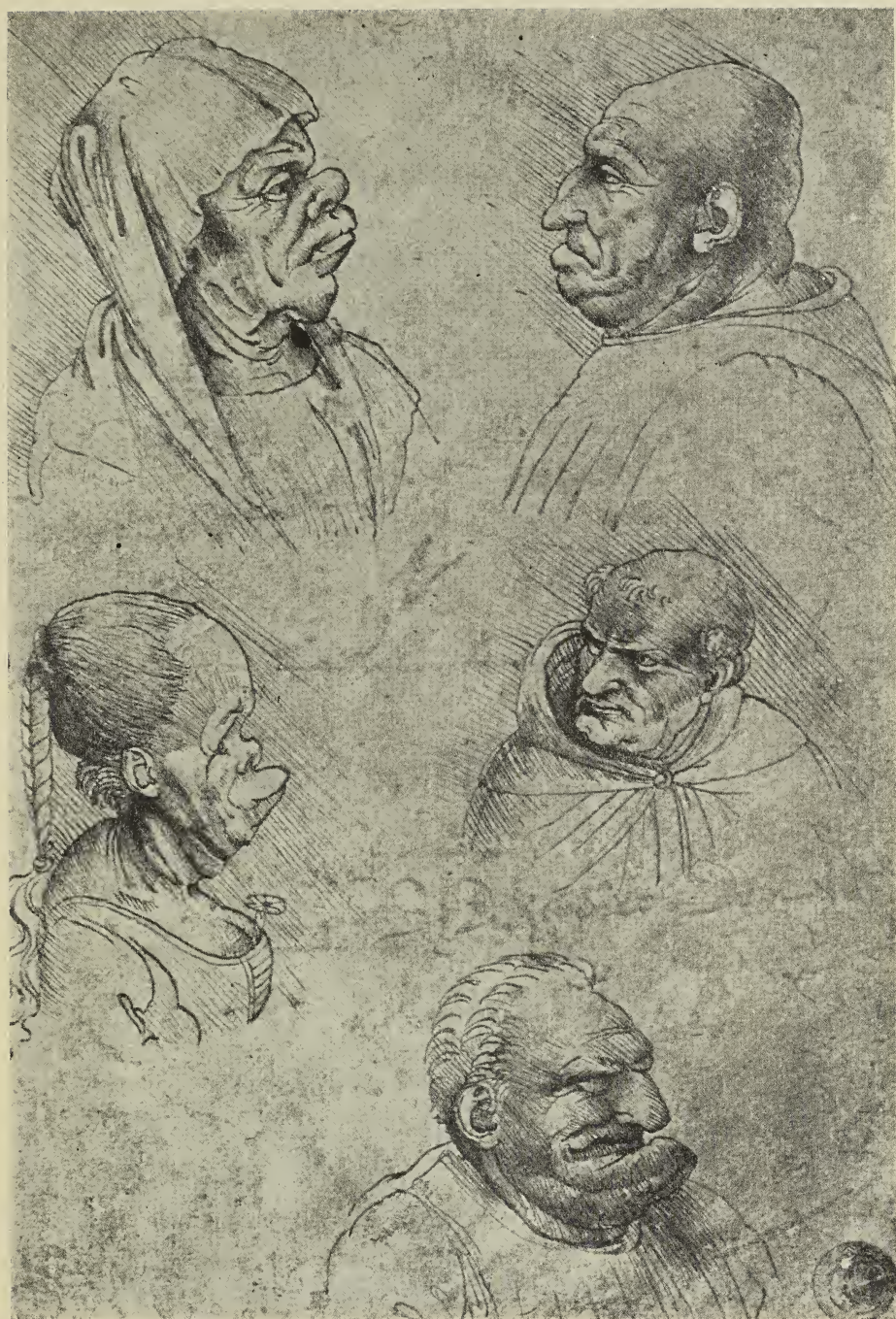
The genial gargoyles which adorn the lofty gallery running around Notre Dame are very notorious, but does every one know of the existence of the keenly humorous caricatures in which Leonardo da Vinci found recreation for his pencil? Several pages containing such drawings are carefully preserved in the Academy in Venice,

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and the reproductions here given are from photographs taken directly from the original.

Although Leonardo would be the last person one would name as being their creator, at the same time one can readily see that they are the work of some great master. How much character they express, and what sure draughtsmanship and wonderfully expressive line they display!

If Leonardo were alive to-day, even the inimitable "Max" would have to look to his laurels. As it is, these two caricaturists stand quite alone. Rather an amusing niche in the Hall of Fame!



PUVIS DE CHAVANNES AS A CARICATURIST

When a man of mighty genius begins to make his presence felt in the world, a frightful howl invariably arises from the critics whose prejudices, arising from deep learning in "schools" and regard for precedent, have received a violent shock. Wagner's lyric dramas were branded as uncouth noises, Whistler's paintings as little better than tinted wall-paper. A deluge of abuse submerged Keats, but Byron replied to his critics in as vigorous terms as they themselves employed, and Whistler in his "Gentle Art of Making Enemies," immortalized many of his carping critics with his shafts of stinging wit and biting satire.

Comes the day, finally, when the musician, the poet, the artist wins universal recognition. Perhaps this day arrives in time for a grateful country to give him a bit of ribbon—an action spoken of in such an appreciative manner by Browning—perhaps it comes too late. It is then that the industrious one busies himself with compiling and editing all the odds and ends of literary material left by the deceased that he can get into his rav-

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enous clutch. The masterpieces were rejected and cast aside a few years ago: to-day every unworthy scrap of rubbish is carefully collected.

Several of the world's great painters have left legacies behind them in the shape of caricatures with which to surprise the world. I well remember my mild amazement upon coming across the grotesque conceits from the pen of Leonardo da Vinci, described and illustrated in the preceding chapter, when visiting Venice several years ago. Other artists of the greatest renown have also found relaxation in allowing their pencils to idly scribble away, but it was nevertheless a distinct shock to pick up a portfolio of caricatures by Puvis de Chavannes. We were so absolutely unprepared for anything of the sort. The Leonardo drawings only charmed us—while the Puvis caricatures, as they are called, only make us long for more stringent laws for regulating the literary ghoul.

Nothing, I think, in the whole range of art, offers quite the same comparison between this artist's lofty and severe compositions, which take the highest rank among the world's masterpieces of mural decoration, and these trivial, wretched

CHAVANNES AS A CARICATURIST

little sketches, thrown off in unthinking moments and utterly devoid of all artistic merit. Unhappy man to have to bear down the ages the additional burden of this luggage! Unmerciful body snatcher to delve into a well-deserved resting place!

ARTHUR SYMONS ON AUBREY BEARDSLEY

This re-issue of Mr. Arthur Symons' well-known essay on Beardsley,¹ in much more elaborate form, is one more proof that this extraordinary artist's celebrity has developed into something more than mere renown of an ephemeral nature. It is now nearly nine years since Beardsley's death, and the interest of collectors and connoisseurs in his work has abated not at all since his drawings ceased to make their appearance; on the contrary, we have had given us album upon album, and monograph upon monograph.

Beardsley was never in any sense of the word a "popular" artist, although his three or four intensely original posters, which gave the impetus to the art which later developed into such a vast cult—and a comparatively few drawings of a more or less regrettable nature—made the man-in-the-street pause abruptly in his interminable promenade. At one time, as a matter of fact, Beardsley was a veritable craze, his renown even penetrated

¹ Aubrey Beardsley. By Arthur Symons. New edition, revised and enlarged.

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into the depths of smart London drawing-rooms, and his very personal style was travestied in "Punch." Fame, indeed! But this great notoriety was the worst thing that could have happened to Beardsley's elegant art, for he sometimes pandered to it, and it is undoubtedly true that the great mass of his work—a collection of black and white drawings which stand unmatched in technical achievement as well as in beauty and originality of subject—is unknown for the most part to the general public. This is really a most deplorable condition of affairs, and it could easily be changed by putting on public view a collection of the artist's really worthy works, for such a display would have precisely the same effect on the public as did the Whistler memorial exhibitions, held in Boston, London and Paris after that great artist's death.

The new edition of this monograph has been enlarged by adding twenty-five plates to the original six, and by supplementing the prefatory part of the essay with some interesting remarks on a collection of Beardsley letters¹ published in

¹ Last Letters of Aubrey Beardsley. Edited by the Rev. John Gray.

SYMONS ON AUBREY BEARDSLEY

1905, although Mr. Symons should have gone out of his way, if necessary, to severely criticise the editor for including a number of letters of the most trivial nature, notes of a scant half dozen words, which made this volume almost ridiculous.

By far the greatest interest attaching to this edition of Mr. Symons' very sympathetic and capable essay is the several drawings which have now been reproduced for the first time, and at least one of these drawings will take high rank among his artistic achievements. This is the design reproduced in photogravure, and, like its companion illustration for "Evelina," it appears only in the large paper edition of the book. "Evelina and her Guardian"—once before made the subject of a picture by Beardsley, a drawing executed in both line and wash, although the latter medium is subservient to the former—is one of Beardsley's altogether charming compositions, and as usual its wealth of intricate detail detracts not one whit from the beauty of the general composition of the design. The graceful figure of Evelina as she gazes wistfully through an open window out over a sunny country landscape is one of the most wholly captivating creations of the artist's marvellous pencil, and it is to be re-

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gretted that we do not find more figures like this in his work. "Evelina at the Theatre," a design executed in wash, a medium very unsatisfactory at its best, is a drawing which calls for little notice, at least in so far as we can judge it by the reproduction, while the unused design for the covers of "Bon Mots" is an excellent example of the artist's more vigorous line work.

There is no note to the effect that "Raphael Sanzio" appears for the first time in reproduction, but certainly this important, though unpretentious design, with its composition so reminiscent of one or two of the artist's other drawings, has not been published before, unless in some very obscure periodical.

A facsimile reproduction of the original of Beardsley's rendering of Catullus Carmen CI also adds interest to this monograph.

A BOOK-PLATE BY OTHO CUSHING

In treatment belonging to the realm of plates known as pictorial, but in character armorial, the book-plate by Otho Cushing here reproduced is a design which appeals both to the artist and to the student of heraldry. The original drawing, which is fifteen by seventeen inches in size, is executed in pen and ink, and displays the artist's great control over the single line and his keen sense of decoration. The arms are those of a family for long the rulers of Geneva, and before this, in the thirteenth century, nobles of Savoy. Represented in the design, correctly costumed, is a nobleman of this period and his lady.

Cushing is an American artist who has been influenced in his works by the Greek vase painters and the designs of Flaxman. Classic types he invariably employs, putting them into modern clothes, and amid modern surroundings; or sometimes it is a scene from mythology he pictures. In the latter choice of subjects he tinges his work with subtle caricature, if not actually broad humor. His drawings are eminently suited to the

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humorous paper through which his work has become widely known—and yet it seems a great misfortune that such decided talents should not be more seriously and assiduously cultivated.



SOME NOTABLE CRITICISM

The separate monograph, concerning the work of some particular artist, is the form of art criticism now most in vogue. And the numerous elaborate volumes of this class which have appeared within the past few years include many which are really most valuable pieces of criticism, even if the text does not always attain to the same degree of perfection as the wealth of illustrations, the photogravures which are masterpieces of the engraver's art, and the magnificent and sumptuous setting which these volumes have been given. A number of splendid volumes on the English artists of the eighteenth century, which have recently been appearing in England, are typical of the scholarly volumes on both ancient and modern painters which are now issuing from the presses of England and France, many of these treatises being important and permanent additions to the history of art. Besides these we have had series without end of a less elaborate character, but not lacking in interest and value; and even these biographical and critical studies of well-known artists have been supplemented with excursions into almost

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all the artistic byways: prints, plate, miniatures, ivory, china, furniture, ornament, costume, book-plates, illustration—all these and many more subjects have been considered for both the creator and the connoisseur.

But it remains a fact that in spite of all these books England has produced no fine body of art criticism. The efforts have been very scattered. Mr. MacColl's "Nineteenth Century Art," with its display of wide learning and its broad treatment, has filled a very real gap in English culture, and filled it, it may be added, in a most acceptable manner—the more so since the period covered in this great work was the period which had been most neglected. Will Rothenstein, reviewing the book in "The Saturday Review," called it, and very properly, "the most important and stimulating book on painting and sculpture which has appeared during the last generation." Before the advent of this volume, George Moore's set of brilliant essays collected under the caption "Modern Painting" was one of the very few authorities we possessed in English on the painters of the modern schools. Ruskin, whose opinions are becoming less and less

SOME NOTABLE CRITICISM

valued, was about the only other writer of distinction.

This being the case, Mr. Kenyon Cox's volume,¹ a collection of critical essays on "old masters and new," possesses an interest quite apart from the intrinsic value of the book, as it marks the advent of a critic with an extensive knowledge of art and an understanding of schools of widely differing sympathies.

In giving us for the most part sympathetic and thoughtful studies of the work of Michael Angelo, Dürer, Frans Hals, and William Blake among his chosen "old masters," and of Burne-Jones, Puvis de Chavannes, and Whistler among the "new masters," Mr. Cox displays a fine appreciation of the best in art; although the inclusion of Velasquez among the former, and of Monet, the greatest of the impressionists, and Rodin, one of the greatest sculptors of all times, among the latter, would have given more artistic symmetry to the volume—as would have the exclusion of Millais and Meissonier. But as it is, we have

¹ "Old Masters and New: Essays in Art Criticism." By Kenyon Cox.

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a really notable choice of subjects; and then we should be thankful that Raphael, whom Whistler called "the smart young man of his day," did not find a place among this company.

The two essays in this volume which impress us as being the most striking are those on Puvis de Chavannes and Whistler, two artists whose work must always remain more or less incomprehensible to the general public. Mr. Cox's essay on Puvis is very enlightening, and his task of pointing out the artist's merits and qualities was certainly a difficult one; for, as the author says, Puvis' art "has been said to be the negation of everything that has always been counted art, and to be based on the omission of drawing, modeling, light and shade, and even colour." Our critic points out that his work must be seen in place: he quite rightly says that his masterpieces of decorative art in the Boston Library are killed by their too elaborate surroundings. He goes on to say that his drawing is austere and noble, and that at his best he is "absolutely grand and absolutely sincere." The essay on Whistler is one of the most interesting and suggestive we have come across for some time.

THE ETCHINGS IN COLOUR OF BERNARD BOUTET DE MONVEL

As a medium of artistic expression, etching in colour enjoys much the same popularity in France as the lithographs in colour which at present are commanding so much attention in Germany. While so many German artists, and artists of much ability both as draughtsmen and as painters, have seriously turned their attention to the possibilities offered by the lithographic stone as a vehicle for their talents, and as a means of giving their work a more extensive hearing, so have numerous artists in France been devoting their time to the other method of artistically reproducing designs in colour. And while many of these artists have succeeded in obtaining most satisfactory results, I think no one has been more fortunate in his experiments than Bernard Boutet de Monvel, the gifted son of an even more talented father.

Applying coloured inks to the copper is not a practice common only to the present day, as is generally supposed. Indeed, this method of printing the plates was practised as long ago as the

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early part of the sixteenth century. It never attained any particular vogue, however, until it was revived; and curiously enough this was done simultaneously by two artists early in the last nineties, since when this delightful custom has won many converts.

The expression, "etching in colour," has been employed to prevent confusion with the coloured etching; that is, an etching not *printed* in colours. Etchings in colours are produced in two manners. One way is to apply the different inks upon the same plate every time an impression is taken, and the other is to have a separate copper for every colour appearing in the design—thus demanding a separate printing for each colour, while the first method requires but one printing. It is the latter method, of having a separate plate for each colour, which is employed by M. de Monvel, and he is thus able to obtain the broad flat tints and the very precise, if often rather cold, effects of which he is so very fond; for when the inks are all put upon the same plate, they cannot be as evenly distributed.

M. de Monvel's plates are very limited in number, and, excepting a very few, they are all in colour; he has also made several lithographs,

DE MONVEL'S ETCHINGS IN COLOUR

and two other designs partly etched in colours and partly cut on wood. While his work displays a great variety of subject, the artist seems to have a particular liking for the canals of Holland, and for the sturdy but bent and weather-beaten peasants toiling along the banks of that country's highways and byways. And he is particularly happy in his results when depicting such types, and also when giving us portraits of the French peasantry, always making drawings of much power and strength, drawings full of character, of pathos. Look at the masterly drawing in his woodcut with its etched background entitled "La Femme l'Eclusier," executed, it may be noted, when the artist was not nineteen years of age; and look at the toiling and weary figure in "Le Long du Loing." How sympathetically the man has been drawn, and how well the artist has caught his peculiar gait. "Le Vieux Curé" is another print full of character—we have much more than a superficial glance at the outward appearance of the priest—and its very simplicity adds to its solemnity. If in technique "La Femme l'Eclusier" reminds one somewhat of William Nicholson's woodcuts, a

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still clearer source of inspiration is discernible in the artist's charming study of child life which he calls "La Toilette": this print might almost be taken for the work of Boutet de Monvel père.

The artist's most ambitious plates, both as regards size and quality, are the three entitled "Le Départ pour la Chasse," "Rendezvous de Chasse," and "Le Pax." Even more decorative in treatment than his other designs, and yet drawn with a very flexible line, are the first two plates containing quaintly garbed ladies of the middle of the last century, their flowing robes lending themselves admirably for the introduction of a succession of most beautiful tints, huntsmen with side whiskers and high stocks, splendidly drawn horses, and formal backgrounds. They are altogether delightful engravings, and in themselves sufficient to warrant great popularity for their maker. How charming, too, is the plate somewhat similar to these, entitled "Le Pax," with its château and formal gardens, reminiscent of the Grand Trianon and Versailles!



THE ART OF EVERETT SHINN

Degas is an artist whose influence on the art of today is incalculable. Not so great a master as Whistler, his genius, nevertheless, has probably left much more of an impress upon his contemporaries. Whistler, the greatest of the moderns, was possessed of a genius so subtle and so elusive, of a personality so entirely his own, that his followers must of necessity miss the very spirit and charm of his exquisite harmonies and symphonies of colour. But with Degas we have something more tangible: his splendid qualities are more obvious. Here we see draughtsmanship of an order which we must needs go back to the studies of the old masters to see equalled. And what other artist, if we except a few of the old masters and the Japanese, has displayed such an expressive and suggestive line, a line so pregnant with character? In Degas, then, the student can learn much; but let him be wary, for if he follows Degas too closely the result will be but gross caricature: the artist himself often approaches the point where his dancers, his washerwomen, his sketches of low life become dangerously near being this themselves. His

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composition, too, is so strikingly original that the imitator must be careful lest he reproduce only the master's eccentricities.

Everett Shinn, a young American artist, is the possessor of an art presenting many different aspects and showing influences that proclaim widely diverging sympathies. There is the manner first of all in which he affects Degas, and finds his inspirations in the glamour of the music hall. Its glare of conflicting lights and its outward appearances he has faithfully recorded, but his gaze is much less penetrating than that of the master draughtsman, and we do not see the same unflinching realism, brutality and cynicism which underlies the art of Degas. Shinn has only gone to Degas for inspiration, for ideas; not slavishly and unintelligently to copy him. He has learnt to see things from Degas' point of view; he too now sees the artistic possibilities of the gas lighted music hall. And Shinn has learnt another thing from Degas; he has learned *how to draw*. Look over his many portfolios of studies and sketches made from the nude—ideas and suggestions executed with that congenial medium, red chalk—and you will see drawings powerful in their draughtsmanship, and brilliant in execu-

THE ART OF EVERETT SHINN

tion. The greatest charm attaching to these studies, which are the most personal expression of the artist's genius, lies however in their entire freedom from all taint of the academic.

Shinn is a master of the pastel; he knows thoroughly both the possibilities and the limitations of his medium. The material is never strained in endeavoring to get too much out of it; and if technically his pastels are great achievements, pictorially are they also. The artist has given us a set of works in pastel which give us very intimate portraits of the meaner streets—and sometimes the house-tops—of New York and Paris, pictures executed in amazingly alluring and harmonious colours that record to an extraordinary degree the very atmosphere of the localities depicted. Look at the picture which the artist has called "Matinée Crowd, Broadway," a characteristic example of the artist's work. What movement there is in this drawing! How the people are scurrying along in the face of the snow and wintry blast! How the snow sweeps and swirls up the icy avenue! Also, what movement there is in the pastel he has given us of a girl on a trapeze: she is fairly swinging through the air!

In the two pastels entitled "A French Music

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Hall” and “Outdoor Stage, France,” we also have admirable examples of the artist’s work in this direction. He has grasped and preserved the very spirit and life of these scenes for our edification. Very real they are: we might almost imagine ourselves looking in upon the actual scene.

And now with growing frequency the artist lays aside his intensely modern aspect of life, his vivid visions, so comparatively free from illusions, and gives us in their stead pictures reflecting the artifice of about the most unreal age in which art has ever flourished—the eighteenth century in France.

Shinn has schooled himself well in the traditions of this epoch, the period when an effete civilization seemed to reach a veritable climax. He has also studied intelligently the perfect reflectors of the age—I mean Watteau and his pupils, Lancret and Pater, and his followers, Boucher and Fragonard—and the results of his investigations in this chapter of the contemporary chronicles are surprisingly fresh and vivacious, full of character and vigor and far removed from mere tedious and uninspired copies. The artist displays much of the decorative instinct which is a

THE ART OF EVERETT SHINN

characteristic of almost all French art and which in this particular group was always the paramount feature: he also displays brilliant and rapid brush work, and an abundance of gayety and charm, light, air, grace and clear colour.

Some time ago Shinn put a group of his paintings in oil on exhibition at a New York gallery, and very interesting they proved to be. The artist is still rather new to oils, and in consequence his paintings are occasionally somewhat raw, but they hold out every expectation for the future, when he becomes more familiar with his medium. Some French stage scenes done in this medium are extremely clever, and a certain decorative painting, which owes much to Fragonard, is a notable bit of composition and colour. These paintings are as vigorously executed as the pastels: they have the same daring colour schemes, painted with a full and rapidly manipulated brush, and yet they lack the spark of real genius which has gone into the making of the pastels, and which proclaim their maker an artist to be reckoned with.

THE ENGLISH CARICATURISTS

The eighteenth century was a great period for English art: in it flourished Gainsborough, Hogarth, Reynolds, Romney and Hoppner, the only great group of painters England has known, and in addition the great master of the mezzotint, Bartolozzi. Never before in her history had England produced men of such talents—and she has not seen their equal since.

England at the same time saw the rise of three other great artists, possessing an order of genius only secondary to the masters named, and possibly in some respects almost their equal. Every bit as typical of the eighteenth century were the great caricaturists Rowlandson, Bunbury and Gillray. Taken together this was truly a galaxy of genius sufficient to make a century notable—nay, to make a nation justly proud of her achievements in art!

The volume¹ which concerns itself with the work of these caricaturists, contained in that interest-

¹ The Eighteenth Century in English Caricature. By Selwyn Brinton.

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ing set of excursions into artistic byways, *The Langham Series*, is a very engaging little book. In fact it proves to be a worthy successor to the authoritative "Bartolozzi" and "Colour-Prints of Japan," the entertaining, if not exhaustive, "Illustrators of Montmartre," and the thoughtfully written "Rodin."

The author has classified his material into four sections. We have a chapter on the Comedy of Vice, as illustrated by the great Hogarth, whose inclusion in this monograph seems to us a most questionable choice, as Hogarth was above everything a satirist; on the Comedy of Society, as typified by the elegant amateur, and very clever artist, Bunbury; on the Comedy of Politics, with Gillray standing out prominently as the great name; and on Life's Comedy, as seen by Rowlandson.

Thomas Rowlandson is the greatest name in English caricature. He was a perfect reflector of the life and spirit of his age, a marvellous delineator of character, and the possessor, as our critic says, of an "exquisite feeling for line," a line as "subtle as anything Beardsley has recorded." As a draughtsman he is the greatest of the entire

THE ENGLISH CARICATURISTS

group, superior to Gainsborough, Reynolds, and all of them.

Rowlandson was much more than a caricaturist. His art, if it had been cultivated as it should have been, would have in all probability, placed him upon a level with his great contemporaries in painting; but naturally extravagant and dissipated, Rowlandson upon coming into a legacy abandoned painting for the less arduous pursuit of caricaturing. Glimpses of really great genius are everywhere apparent in his drawings, but it is in certain studies made comparatively early in his career, some delightful landscapes for instance, and others of "feminine loveliness" which Joseph Grego says "have been mistaken for sketches by Gainsborough or Morland" that we see what Rowlandson might have done. But if Rowlandson had been more ambitious the world would not have gained one of her very greatest caricaturists.

CHILDE HASSAM: A NOTE

A collection of Childe Hassam's works shown in New York during December, 1906, for several reasons was remarkably interesting. In the first place, we saw that Mr. Hassam is not allowing himself to paint without first receiving fresh inspirations, and that he is not, like so many artists who have achieved great success in certain well defined fields, allowing his genius to degenerate into a mere manufactory. Always is this artist's vision fresh and virile, and his art is continually advancing step by step to even greater heights. It is exactly this that makes Hassam one of the most interesting figures in the art world to-day, and being a comparatively young man, no one can say to just what heights his genius will eventually carry him. Then, almost without exception, every one of the twenty-five pictures which comprised the group was a worthy example of the painter's talent. Also, we were enabled to study the artist in all his great variety of subject, including very recent pictures, as well as in examples of his work in water-colour and pastel, in addition to the paintings in oils. Very important then, was this group

WHISTLER: NOTES AND FOOTNOTES

and quite adequate for a proper understanding and study of the artist's merits.

Childe Hassam is beyond any doubt the greatest exponent of Impressionism in America, and yet it is very rarely indeed that he accepts all the teachings of the Impressionists. Momentary effects produced by sunlight is usually his theme, it is true, and equally true is it that he paints by placing his colours in juxtaposition in order to attain effects to be seen at a distance, but for the scientific aspect of Impressionism, for the theories of pure Impressionism, and for the employment of only the colours of the spectrum, Hassam seldom gives a thought. It would be inappropriate, therefore, for us to go into this subject at any more length, but the curious may be referred to some interesting extracts from several of the greatest writers on Impressionism, *i.e.* MacColl, Chevreul, Brownell and Mauclair, given, in an appendix to his "Impressionist Painting," by Wynford Dewhurst.

The artist's personality is always apparent in his pictures to a marked degree, and a Hassam may be as easily and unmistakably recognized as a Whistler or a Degas. Not so with the work of



CHILDE HASSAM: A NOTE

his confrères: often we must look for the signature before we can distinguish between a Monet, a Pissarro, a Sisley—all painted from precisely the same formulas.

National in character, as all art should be, and in accordance with practically all the great masters, whether or not they be “old,” Hassam only went to France to learn the technique of his art. Above all he is typically American, and a painter who never finds it necessary to leave New York in winter, or certain spots of New England in summer, to make a grand tour in search of the picturesque, after the custom of the departed Dr. Syntax.

Hassam’s street scenes in New York, and we usually think of them as being enveloped in snow, constitute one favorite phase of his work, while another set of his pictures is that in which he delights to picture clumps of green trees and fields, often bordering on a stream or a lake, or perched high upon a rocky coast which drops precipitously into a peaceful blue sea made vivid by a noonday sun. And very frequently in these pastoral scenes we perceive a dryad or some other fair bather sunning her rosy body, wonderful

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with play of light, as she pauses a moment before plunging into the limpid turquoise water.

In this exhibition of Hassam's work the "June Morning" is one of the artist's most engaging figure pieces, and this picture of a girl with a light peignoir thrown over her shoulders standing before the mirror in her boudoir, a summery landscape being seen through an open window, forms an interesting foil to the "Lorelei" exhibited several years ago—perhaps the most powerful nude ever painted by the artist, and a picture in which the rendering of the flesh seen outdoors under a brilliant sun is unsurpassed. "Brooklyn Bridge," a very recent painting, is a marvellously beautiful arrangement of opalescent tones. We look over a curious conglomeration of house-tops covered with snow, the great bridge looming up beyond. The tonal qualities and the superb values in this painting show a most decided advance in Hassam's art. Among other recent examples of the artist's work are the "Moonlight, off Portsmouth," "The Church Nocturne—Old Lyme," "Moonlight in the Lane—Old Lyme" and "Nocturne—The Crossing." These night effects mark a new departure in Hassam's art and are quite

CHILDE HASSAM: A NOTE

successful, although the "Moonlight, off Portsmouth," which was rather too obviously inspired by Whistler, is not painted throughout in precisely the correct tones—the tone of the sail on the horizon, for instance, is distinctly jarring.

In the painting which the artist has entitled "Shovelling Snow—New England," a reproduction of which is given in this book, we have a very characteristic and interesting example of Hassam's work. His very successful rendering of snow when coloured by luminous shadows and play of sunshine, his very personal manner of painting trees and woods, his somewhat awkward figures, and his characteristic handling of pigment, almost as dry and as sparingly employed as that of Raffaëlli, are all evident in this canvas.

Of this book have been printed, in New York during December, 1906, and January, 1907, two hundred and fifty copies on French wove paper, seventy-five copies, numbered and signed, on Italian hand-made paper, and ten copies, also numbered and signed, on Imperial Japanese vellum.

This is Number 53 of the seventy-five copies on hand-made paper

A. E. Gallatin

By the Same Writer

WHISTLER'S ART DICTA AND OTHER ESSAYS

With illustrations and facsimiles in line and photogravure.
Printed at The Merrymount Press in an edition limited
to 175 copies. Boston and London: 1904. (Out of print).

THE OUTLOOK.—This exquisite volume will be a valuable keepsake to those who admire Whistler. It is remarkable, first, because of its superb print, secondly, because of some remarkable facsimiles, and, thirdly, because of a criticism which may well be a *vade mecum* to those who would better understand Whistler.

THE LAMP.—A work of unquestionable value to all whose interests include the two most conspicuous examples of originality in contemporary illustration and art.

THE INTERNATIONAL STUDIO.—It remains to add that the little book is put out in the most charming style from a bibliographical standpoint, and will undoubtedly be appreciated by bibliophiles.

THE COLLECTORS MAGAZINE (London).—Particularly interesting.

TOWN AND COUNTRY.—Whistler admirers will treasure it.

BOSTON EVENING TRANSCRIPT (¾ column notice).—Replete with entertaining marginalia and preservable material.

THE LITERARY COLLECTOR.—One of the most enthusiastic collectors of Whistlerana in this country, and one of the most intelligent writers on his art, has published recently a dainty volume of these papers, which deserve more than the passing form of the periodical.

NEW YORK HERALD.—This little book, whose title-page bears the transparent initials of A. E. G., the American authority on Whistler and Beardsley, contains not 'infinite riches,' for I am not in an exaggerative mood, but a goodly competence of information 'in a little room.'

THE SPHERE (London).—A note of this exhibition (Whistler Memorial at Boston) is contained in a book published under the title 'Whistler's Art Dicta' by a great-grandson of Albert Gallatin, the famous American statesman and financier who was at one time a Minister to England and was directly descended from the family which for so long governed Geneva. Altogether we have here a dainty little volume for the collector.

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